

# High schoolers to get 'real' paper

by RENE SORELL

By next week, high school students will have an opportunity to express their ideas in an uncensored newspaper to be circulated all over the island.

The "Uncensored Version," which will be financed by Sir George Williams with technical aid from McGill, has been formed to provide high school journalists with the freedom of expression that has for many years been denied them.

According to the participants at last Sunday's organizational meeting, principals in each school have complete authority over content in high school publications.

As a result, many students dissatisfied with conditions in their institutions have been unable to publish rec-

ommendations for change, and attempts to change the system have been unsuccessful.

In the "Uncensored Version", criticisms and recommendations will be expressed that, to date, have remained unpublished.

According to Tom Sorell, Executive Editor of the newspaper, the Version will have ten editors-in-chief, one for each biweekly issue. They will have complete control over content of their respective issues.

A permanent editorial board composed of two executive editors and a business manager will undertake all technical work involved in the production of the publication. They will also serve as consultants to the incoming editors-in-chief.

A large body of high school volunteers will write and decide on articles with minimal interference from the permanent staff.

As the November 13 publication date approaches, the problem of distribution appears to have been solved. Student activists in most local schools have expressed their support for the newspaper and have volunteered to distribute it. At the same time they will formulate recommendations for change on the local level and present them to principals and students' councils before taking any other action.

The first edition will include vital information on the current CEGEP situation, as well as the first of many exposés of censorship and suppression on the high school level.

## McGILL DAILY

Vol.58 - No. 29 Montreal, Friday, November 8th 1968, three cents



Daily photo by Leo LAX

Ricardo de la Luz, of the Mexican National Strike Council.

### "Mexican strife had good effect"

by ROBERT WALLACE

A member of Mexico's National Strike Council yesterday stated that the riots which culminated in the infamous Plaza of the Three Cultures massacre on October 2 had achieved positive results in the radicalization of students and in the education of workers.

At a meeting sponsored jointly by the Bertrand Russell Peace Foundation and the Internal Affairs department of the Students' Society, Mexican student Ricardo de la Luz charged the police with "systematic, methodical murder" in dealing with the October 2 demonstration, at which students and local residents were herded into a square and sprayed with machinegun fire.

Student demands were "consistently answered with military repression" by the government.

De la Luz outlined these demands as follows:

- freeing of political prisoners, whose ranks have swelled from 3000 to 4500 since the revolt began;
- abolition or reform of the anti-secession act, which is a limitation on freedom of expression dating from the war;
- dissolution of the riot police;
- firing of three Mexico City police officials;
- establishment of a tribunal to place responsibility for the violence.

The Mexican student traced the course of the revolt from the July 26 demonstrations celebrating the anniversary of the Cuban Revolution and protesting police brutality.

With regard to the September 18 occupation of the university by 10,000 soldiers, he explained that universities in Mexico have

Continued on page 3

### ASUS exec delays study of faculty gov't report

by RENE SORELL

The executive of the ASUS voted last night to table the crucial Bindra report on student participation in the government of the faculty of Arts and Science.

The motion followed an executive decision to postpone con-

sideration of the report until a full executive meeting had been called, in order to give all members of the executive time to adequately acquaint themselves with the text of the report.

ASUS president Paul Wong opposes several points in the report. He feels that the report draws "artificial distinctions between the executive, deliberative and decision-making bodies" of the faculty. While approving the concept of student participation in faculty government, the report, Wong says, blocks participation in such vital areas as curriculum and executive decision-making.

Wong's criticisms centre around the following passage:

"In general the Committee regards it desirable to extend student participation in the direction of full membership in governing bodies wherever such participation is likely to benefit or not detract from the quality of education and academic life."

To Wong this qualification contradicts the basic premise behind the entire report, namely that student participation is desirable.

He commented that this sort of "splintering was evident throughout the report." While students would be admitted to the legislative consultations of the faculty, they would not be allowed to attend "deliberative meetings", although, as Wong pointed out, these too are integral parts of final decision-making and therefore require student participation.

The ambiguous nature of the report has, in Wong's mind, put a doubtful light on the faculty's purported willingness to allow student participation in its affairs. The ASUS president has already prepared a lengthy memorandum on the subject for the next executive meeting.

At that time, he intends to present his findings to the other members of the executive before they give final consideration to Professor Bindra's report.

The other business at the meeting included the adoption of meal chits for the executive and tutors for any ASUS function of more than three hours duration.

Also approved by the executive was the appointment of George Rowel as Chief Returning Officer for the upcoming ASUS elections.

### U of T prof goes astray

by MARY KATE ROWAN  
THE VARSITY

TORONTO (CUP) — Some profs just don't know where it's at.

Room 135, Old Physics Building, University of Toronto, holds a class so large that a prof could literally walk in, start lecturing and not know that none of those smiling faces belonged to his class.

Tuesday (Nov. 5) it happened. Expecting a lecture on child psychology and Dr. Joan Grusec, the class exploded with laughter when a man entered with "Now, yesterday we were talking about the metronome".

The din refused to subside.

On student walked in and with a look of utter bewilderment, stared at the deadpan-faced prof for a full minute.

The lecture continued amid the roar of chortles and handclaps.

"He's putting us on," commented one student. "This has got to be a sneak psych experiment."

It wasn't. Dr. Grusec entered. After a brief consultation, our would-be prof took a last short look at the class that wasn't his and took off.

#### PoliSci Commission Meets

There will be an open meeting of the student — faculty Political Science commission on student grievances in Union 327 at 3:15 today.



# today

**AFRICAN STUDENTS' ASSOCIATION:** Echo Africa. Dance to the pulsing African beat and super soul. Wilson Hall 3915 University. 8:30 pm. Guys \$1. Dolls free.

**COMMERCE UNDERGRADUATE SOCIETY:** Election of class presidents, Leacock lobby, 9 - 4 pm.

**WOMEN'S ICE HOCKEY:** No practice this evening.

**E.U.S. CURRICULUM COMMITTEE:** Meeting for those interested in Course Survey, Rm. E-122 1-2 pm.

**INVESTMENT CLUB:** Emergency meeting, B27, 1 pm.

**STUDENT CENTRE CAFETERIA:** Prices Reduced 10% daily 2-5 pm.

**AMATEUR RADIO CLUB:** Code and theory classes 1 pm. Union 401.

**MCGILL YOUNG FRIENDS:** The children of Viet Nam. Claire Culhane, former hospital administrator at Quang Ngai. Union B26, 1 pm.

**MCGILL CHRISTIAN FELLOWSHIP:** Focus on Jesus Christ. Dr. John Montgomery "Is Christianity credible?" part B. 1 pm.

**PSCA. BYOP:** folk songs, poetry, tapes, discussions, Union 307, 8 pm.

**ENGLISH LITERATURE ASSOCIATION:** Important meeting to elect representatives to department committees, finish business, Leacock 12, 1 pm.

**NDY. AND HILLEL:** "Post-Election Analysis - The US Trauma", with Professor Noumoff (Political Science), P. Marshall (History) and W. Hanigsberg (Sociology and Anthropology), 1 pm, L 26. Informal bull-session with Stephen Wohl, American graduate student in Mechanical Engineering, 2 pm, L 14.

**HILLEL:** Mrs. Yona Golan, Executive of Mapam, 1 pm, 3460 Stanley.

**ISA:** Cultural and Educational Committee, Union B23, 5 pm.

**WEST INDIAN STUDENTS SOCIETY:** General meeting, Union B26-27, 7:30 pm.

**WINTER CARNIVAL:** Office workers and typists urgently required, apply Carnival office, Union 467, 1:15 - 3:30.

**SOCIOLOGY AND ANTHROPOLOGY SOCIETY:** Replay of

Phil Ehrensalt's lecture "Looking for America", note from behind the barricades at Columbia. 4 pm, B23.

**PRE-MED SOCIETY:** Dr. Skoryna of Canadian Cancer Research - slides, S ¼, 1 pm.

**ASSOCIATION OF PSYCHOLOGY STUDENTS:** Meeting at 1 pm, in L111 to elect representatives to curriculum committee and discuss organizational and policy decisions. All students taking any psychology course are welcome.

**OLD MCGILL '69:** Graduate photos - Arts, Science, Commerce, M.B.A., - Coronet Studios, 758 Sherbrooke St. W.

**CURLING:** Mixed pick-up games, \$1 per person, Caledonia, 1-5 pm.

**INTERNATIONAL SOCIETY FOR KRISHNA CONSCIOUSNESS:** Congregational chanting (yoga of ecstasy) with Indian instruments, Radha Krishna Temple, 3720 Park Ave., 849-4319, 7 pm.

**ISLAMIC SOCIETY:** Juma prayers, 1:15 - 1:45 pm., Union 327.

**YELLOW DOOR COFFEE HOUSE:** Blues, folk - Paul Geremia, 3625 Aylmer, 8:30 nightly.

**M.O.C.:** Trail clearing at the house. All welcome this weekend.

## SATURDAY

**M.O.C.:** Caving at Mt. Dorset, Vermont, in conjunction with the V. Conn. Experience not necessary. Call Morrie at 279-4194.

**YELLOW DOOR COFFEE HOUSE:** 3625 Aylmer, from Boston, Paul Geremia, 8:30 pm.

**LITTLE MARY SUNSHINE:** Rehearsals: Brown Bear, Billy, Nancy, Young Ladies at 1:30 (Mata Hari), Little Mary at 3:30, RVC Green Room.

**CYCOM:** Beginners Fortran, E 279, 1 pm., Assembler (BAP), E 406, 1 pm.

**SANDWICH THEATRE:** Renegade in Retrospect by Frank Parman.

**INTERNATIONAL SOCIETY FOR KRISHNA CONSCIOUSNESS:** Discussion: Eternally full of knowledge, full of bliss; the method, Krishna Temple, 3720 Park, 5 am. - 10 pm.

**FIGURE SKATING CLUB:** Winter Stadium, 10-12 am., all weekend.

**FOCUS ON JESUS CHRIST:** McGill Christian Fellowship. "Is there life after birth?" Tony Tyndale, speaker. Douglas Hall Common Room, 7:30 pm.

**CURLING:** Men's intramural. Free. Greystone Curling Club, 5055 Paré (near Blue Bonnets Racetrack), 9-12 am.

## SUNDAY

**YELLOW DOOR:** Hootnanny.

**UNITED CHURCH STUDENTS:** General Discussion - "Dogmatic Christianity faces World Religions" - Student Common Room, Divinity Hall, University Street, 7:30 pm.

**CHINESE STUDENTS SOCIETY:** Mandarin class, Union B 23-24, 12 noon.

**JAZZ SOCIETY:** Jam Session, Union 123, 2 pm.

**FOCUS ON JESUS CHRIST:** "God as the Master Demonstrator," Molson Hall Common Room, 7:30 pm.

**FILM SOCIETY:** "The Cold War", "Action in the North Atlantic," and "Point of order," L132, 8 pm.

**INTERNATIONAL SOCIETY FOR KRISHNA CONSCIOUSNESS:** Spiritual Love Feast, Noon Radha, Krishna Temple, 3720 Park Avenue, 849-4319.

**CANTERBURY:** Eucharist, 10 am, followed by breakfast. Eucharist 8 pm, preceded by dinner at 7 pm.

**AUGUSTANA HOUSE:** Lutheran Worship Service, 7 pm. NFB Film, "The Things I Cannot Change." Coffee and discussion. 3483 Peel.

**NEWMAN CENTER:** Tina Cooks an American Supper, 3484 Peel, 6 pm.

**ASUS:** Executive meeting, Union Boardroom, 6 pm.

**CHINESE STUDENTS SOCIETY:** Choral Group, RVC Room 12, 2 pm.

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## Remembrance Day

Monday, Nov. 11

A brief service will be held in the Chapel of Divinity Hall at 10:50 a.m.

This will be open to all members of the University

## Commerce Elections TODAY

Leacock Lobby 9-4

# Dudek denounces current culture

"The institutional religions have become discredited in the minds of the intellectuals. 'was the way McGill poetry teacher Louis Dudek opened a scathing attack on the cultural values of contemporary society."

Speaking at Hillel yesterday, Dudek presented a dialectical analysis of modern culture. He brought out the internal contradictions in our society, the conflict between the people's need for a prophet with a genuine human ideology, and the present system of mass-media which prostitutes all real artists who wish to reach the masses.

Dudek lashed out at Hollywood and Madison Avenue, and the profit system on which they were based. "Money corrupts", he said.

Pointing out the bankruptcy of all current celebrities, Dudek singled out for attack Canadian pop idol Leonard Cohen. "Leonard Cohen now hankers after teeny-boppers," he claimed.

Dudek admitted that he too had been corrupted as a poet since he had to teach at McGill to make a living. He concluded his address by saying "I too have sinned, but I am not a Puritan."

In a group discussion afterward, he distinguished between the creative collective spirit of a genuine community which could produce great art, and the mass-production of our society which could only turn out Chryslers.

## RADIO MCGILL

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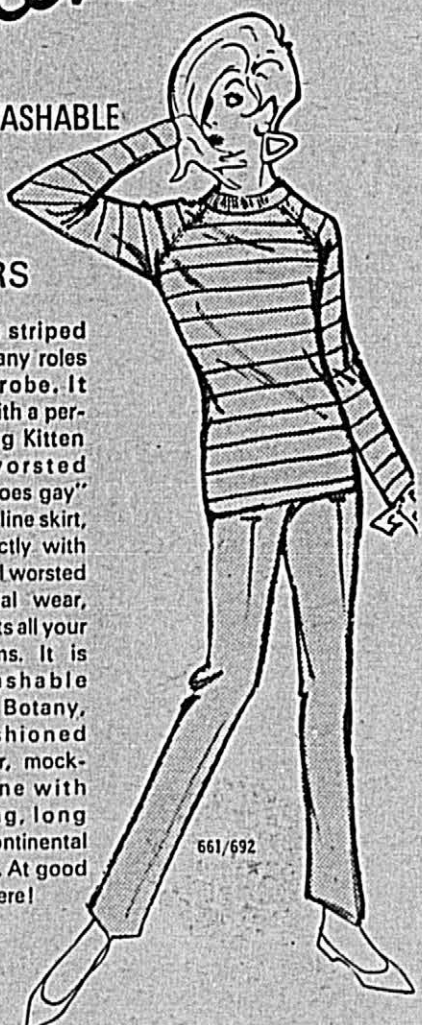
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## MCGILL PRE-MEDICAL SOCIETY

Presents

Dr. S. Skoryna lecturing on  
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Fri. Nov. 8

1 pm

S ¼

## McGill Hillel Students' Society and McGill NDY

Present

## A Post-Election Analysis: The U.S. Trauma

Professors Noumoff, Marshall and Hanigsberg

TODAY AT 1 PM

LEACOCK-26

Informal bull-session with Stephen Wohl

Graduate student, Mechanical Engineering

TODAY AT 2 PM

LEACOCK-26



# Activist discussion at AUCC deadlocked

OTTAWA (CUP) — Student activists want to make the university an agent of social change to build a better society.

University administrators say society would kill the university if it became an active agent.

A panel discussion and free for all Thursday at the Association of Universities and Colleges

of Canada annual meeting ended in this stalemate.

Peter Warrian, president of the Canadian Union of Students, said universities must take a "humanist" approach to education so that graduates will have a "critical awareness of what society's problems and values are".

The university now exists for

the "privileged society", said Gilles Duceppe, Educational Vice-President of l'Union Générale des Etudiants de Québec. But, he argued, they belong to the whole society and should serve all classes.

Universities should make students aware of their abilities and values within a social context, Duceppe said. Then, they could and should play an active role for all the people.

The society established the university to supply "trained" people, not to exist as a community of scholars, G.B. Macpherson said.

Macpherson, a professor at the University of Toronto, headed the committee which recommended widespread changes in teaching methods and course content at U of T. He is also president of the Canadian Association of University Teachers.

The community of scholars concept arose, he said, because teachers demanded it and "they can go some way in changing the primary purpose."

Macpherson outlined three moves which the university must make:

- Administrators and faculty must recognize that students need a real voice in the way all the resources of the university are used.

- Administrators and faculty must make it clear to the public that the university is not a production line.

- Student leaders must realize that people who promote the

university as a community of scholars are on the student side.

On Wednesday, Dr D. C. Williams of the University of Western Ontario, had told delegates that making the University an agent of social change would mean its death.

Administrators asked questions and made statements from the floor for almost two hours following the presentations. They were near unanimous in maintaining the university took no moral position and should play no activist role.

## Students are like stocks and bonds

OTTAWA (CUP) — "The problem of student summer employment is thorny" — W. H. Rutledge, Director of Operations for the University Career Planning Association.

"Students shouldn't worry about how much money they make — it keeps them out of trouble" — J. A. Morrison, Director of operations, federal Department of Manpower and Immigration, said.

"This is a capitalist system — you can't change it — if you don't like it, get out" — R. Pomerantz, student observer and director of the McGill Entrepreneurial Association, whose desire is to be in management because "that's where the action is".

"The student is a capital investment, like a stock or bond. It would be dishonest for me to accept money for going to school" — J. Rabey, student observer, said.

All this at the AUCC commission on "summer jobs for students and student aid" Wednesday.

Rutledge said students were phased out by automation and were too choosy about the jobs left over.

Morrison said there just weren't enough part-time jobs.

Dr D.C. Smith, head of the adult education program at York University, accused the existing university aid system of being "aristocratic". He maintained it discriminates against lower income groups.

The consensus — there is a problem. There must be more aid, more summer jobs.

Gilles Duceppe, Education Vice-President of l'Union General des Etudiants de Québec, tried to get the discussion around to student as worker and student stipends. He wasn't very successful. The idea was "impractical".

The solution — interim action committees on various campuses and a proposal for a national study commission on student employment.

### MEXICAN Continued from page 1

been autonomous since 1929 — the government has no jurisdiction within university walls. The invasion and the subsequent jailing of student leaders were therefore unexpected.

De la Luz pointed out that student initiatives had been enthusiastically taken up by workers. The leafletting campaign carried on by the student press at the rate of 200,000 leaflets per day had had a good deal of influence. Mourning the killing of some of their companions, a few thousand students had started a silent march on September 13; 300,000 people had been marching at the end.

At present, said the strike leader, no more demonstrations are possible because they would be brutally repressed. Nor did he think the time was ripe for guerrilla action. The main task of the brigades now was to increase the political awareness of the people. They would have to operate from a position of clandestinity, for establishing a common front.

The question period following de la Luz' address rapidly developed into a debate between those, like McGill student Francisco Fernandez, who felt that radical reform in university education must precede revolution on a national scale, and those, like de la Luz, who insisted that university reform was impossible under existing social and political structures.

Fernandez pointed to the widespread illiteracy in Mexico, de la Luz to the support students had already received from the masses.

De la Luz refused to be labelled politically. "I am concerned about social injustice," he said. "If Marxism will end social injustice, then I am a Marxist."

De la Luz was invited to Canada by the Young Socialists of Canada. He will continue across the country on a speaking tour, the object of which is to correct the misconceptions about the Mexican revolt that are fostered in the North American press.

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# The world is ugly and the people are sad

It's funny how old age makes radicals into reactionaries. Take university professors, for example. Many of them once thought that nothing less than flaming purgatory would make the world habitable. They descended on the known world from hunger, from vague and unwarranted ethnic origins, from the east end of Montréal, intent on shrouding the mountain in a mist of anti-establishment vitriol.

But then something happened. A bizarre sun rose in their previously cheerless world — a sun compounded of academic recognition, tenure, money, status. And the vitriol evaporated, leaving a residue of cynicism, regret, bitterness and political sclerosis.

Many of them still fancy themselves radicals. Like Louis Dudek. Louis manages to insinuate himself into the pages of this journal from time to time by means of letters to the editor and speeches delivered at tolerant and congenial groups of one kind or another.

His latest message, delivered to Hillel, is that mankind awaits a genuine human prophet. He has, again, deplored the vacuity of the mass media. People are bred on insipidity; the smokey candle-end of time declines. Still.

But what does Louis think of the current student drive for a critical and democratic university, for a university that could teach people to confront the world as it really is and help to alter the economic structure upon which culture is based?

"I simply want to make clear the am-

biguous relation of democracy to the so-called democratic measures advocated. After all, the idea that the working man should sit on the board of managers and participate 'on a parity' with managers is not typical of democracy as we know it; it is derived from the doctrine of one particular ideology. In practice, it may in fact work against the realization of individual independence and integrity".

(letter to the editor,  
McGill Daily, October 9)

## TO A REACTIONARY, ONCE A RADICAL

Admittedly

It was a time of great excitement.

Bourgeois assumptions were everywhere

Under attack. If they were not in disarray

They should have been; certainly it was no fault

Of yours. Such sincerity of purpose you had,

One wonders the millennium wasn't taken

Inchoate from the forge of history.

You cast a jaundiced eye on the moral comfort

Of gentility and advanced on the drawing-rooms

With fistfuls of mud. If the philistines weren't

shaken

They should have been; in any event

It was not you who lacked resolve.

But that was thirty years ago

And now you stand recalcitrant in a cold season.

The poet is dead, Louis, and professors don't

Know the meaning of life.

Leslie WAXMAN

## LETTERS

### They exerted moral suasion

Sir,

In reference to the letter entitled "there are 79 who didn't sign": it has come to our attention that it was drafted by a few upper year law students (whose motives we will not herein question) and was foisted upon the rest of us. The letter was first brought to the attention of the first-year law class on Monday afternoon. Since it did not receive enough signatures the first time around the president of the Law Undergraduate Society found it necessary to address the class the following afternoon. Although he made it clear that he was not "forcing" us to sign, the moral suasion exerted was more than obvious. As a result the number of signatures skyrocketed. Let the letter and the number of signatures therefore not be a misleading indicator of the true (or previously non-existent) opinion of at least the first-year law class.

In addition it should be pointed out that the portrait painted of Dean Cohen in the thumbnail sketch was not denied or stated to be incorrect. It merely asserted that "...the undersigned feel compelled to question the distorted and incomplete view presented...". May we suggest that a necessary element of satire and poignant humour is "the distorted and incomplete view".

His 31 prestigious "titles" do not in

any way negate the theme of the "character" sketch.

Some of the uninfluenced but  
frightened "79 who didn't sign"

### More from the hill

Sir,

I would like to attempt to clarify the matter of men's residences which has been alternately damned and defended in a series of letters to the Daily this week.

Mr. Kord's letter, I think, may be largely ignored since the only real complaint he made was that he was not able to parade in his underwear in front of female guests on weeknights.

With regard to Mr. Sharpe's letter, I disagree that the reason why female guests are not allowed up the rooms on weeknights is that the rooms are unsuitable. This matter has been brought before residents' general meetings before, and the residents themselves have decided against it for the reason that they prefer to have some privacy during the week. I also suggest that Mr. Sharpe check his Daily of November 4 a little more closely, and change his words "screaming horde" to "laughing horde". The food demonstration began as a joke and was executed as one.

Finally, to Mr. Whitman: you may not consider getting a room with maid service, a weekly change of linen and towels, three meals a day, and use of a library, lounge, stereo set, pool table, ping pong table, television set, kitchenette and laundromat for

approximately \$105 per month a privilege, but there are a lot of students who do. You say that you signed the Hall regulations without knowing what they were about. Well, you were given eight mimeographed pages, and all you had to do was read them. You condemn the Wardens for only using their veto power occasionally. I wonder what you would say if they used it more often. Every form of government or representation must have some check on its powers. The Wardens fulfil this requirement. I think it is to their credit that they are most often seen and not heard. You tell us that the Residence Councils and Students' Council don't properly represent the students. Remember that you helped to elect them; but if they are so bad, then why not campaign yourself?

William Perry,  
BA 2

### A voice from the wilderness

Sir,

Last week's supplement of Senate profiles is in keeping with the tradition of the McGill Daily in the recent past to indulge in character assassination and lies.

Your readers are a captive audience. Instead of being forced to pay for the McGill Daily at the beginning of the year, if each student had the freedom to choose to buy it or not, I wonder how many days would go by before the campus would begin to have an honest university press.

Colin A. Gravenor Jr.

## notes:

### It's messy, but it works

When Paul Hellyer announced Monday that the Department of Transport was going to rethink the whole issue of taxis-and-airports he was quick to add the new policy was a result of six months of discussions and conferences, and had nothing to do with last week's rather ebullient demonstration.

It would be very nice if we could believe it. But unfortunately that's not the way things work.

Though officials go out of their way to "deplore violence" calling it a violation of personal liberties, a fringe element activity, or a communist conspiracy, they always jump and concede a little when some group shows its muscle.

Item: Watts, as promoted in Time and Newsweek a while back, now has several poverty programs which make it a veritable model slum. Remember Watts in August 1965? Burning stores, guns, "looters and troublemakers". What little Watts, Detroit, Chicago have now is so clearly a direct aftermath to the fires, guns and looters.

Item: At McGill, last September, Dean Woods was vociferous in his opposition to open meetings. This September he welcomed them with open arms. There is nothing wrong in changing one's mind (in fact, in a very real way the ability to do it is a virtue) but as one student commented "The only thing between September and September was November."

Item: Mouvement de Libération du Taxi, for all the wrath it aroused among prophets on the local radio stations, did prompt action. If it is true Hellyer had been planning the change all along, why didn't he make a mention of it during the week and a half of planning for the protest? Why come out with a simple statement explaining that his department was up to something and the taxi drivers should hold off for a while to see what his Department had in mind? His ex-post facto announcement was, to say the least, a trifle suspicious.

It's a rather interesting thought that the groups which brand violence and riots as WICKED WICKED WICKED always react to it more directly and promptly than to anything else.

And God it's scary.

Willa MARCUS

## MCGILL DAILY

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# the Review

McGill Daily supplement, Nov. 8, 1968





*"Maybe we have not yet reached Nirvana..."*

# THE DEAN AS DEMAGOGUE

When open conflict came to the McGill campus last November, nothing was harder hit than McGill's assiduously cultivated public image of deserving respectability. Not that there was any danger of student radicals getting a clear statement of their position into the media; but the noise of discord was enough to reach the ears of a wide public. All was obviously not well, and alumni, private donors, and other casual McGill-watchers were alarmed and disgruntled. Fast work was obviously needed.

Of the administration spokesmen who fanned out to explain who were the good guys and who were the bad guys, none worked harder than retiring Engineering Dean D. L. Mordell, tirelessly recounting his version of *The Speech* to a ready-made network of Rotary lunches, Home and School evenings, and sundry panels and symposia before whatever collection of the target audience would listen.

Except for his opening performance at a banquet of McGill's Scarlet Key Honor Society, Mordell always spoke to over-30s. The campus at large was never treated to the farrago of innuendo, Nazi-baiting, and mis-

"The last decade has seen, in North America, many conflicts between students and universities. More recently this has been much in the news in Montreal," divulged Mordell to the Canadian Railway Club last March 11. (Notice that students are not a real part of Dean Mordell's "university".)

"Clearly there must be some fundamental causes," he pursues, listing some of the "factors" (such as "a relaxation of discipline and example in the home") "which have contributed in various ways to produce strong feelings in many young people".

The next line is revealing. "The real danger seems to be that this natural disenchantment of the young with the status quo is capable of being enlarged into violent action". Mordell does not bother here to define "violent". If he means physical injury, then the only "violence" at McGill last November occurred when cops called on campus by the Administration to remove (gently, to be sure) thirty students from the Administration building pulled a political science lecturer out of the assembled

air now will tie in nicely with the meat of *The Speech* later on.

Mordell proceeds to explain that "many undergraduate students, not necessarily a majority, but certainly not a militant or unreasonable minority, have doubts about the truth of the two premises" — that Professors "will know what students should learn, and secondly, how best they should learn", and lists some of their understandable "complaints".

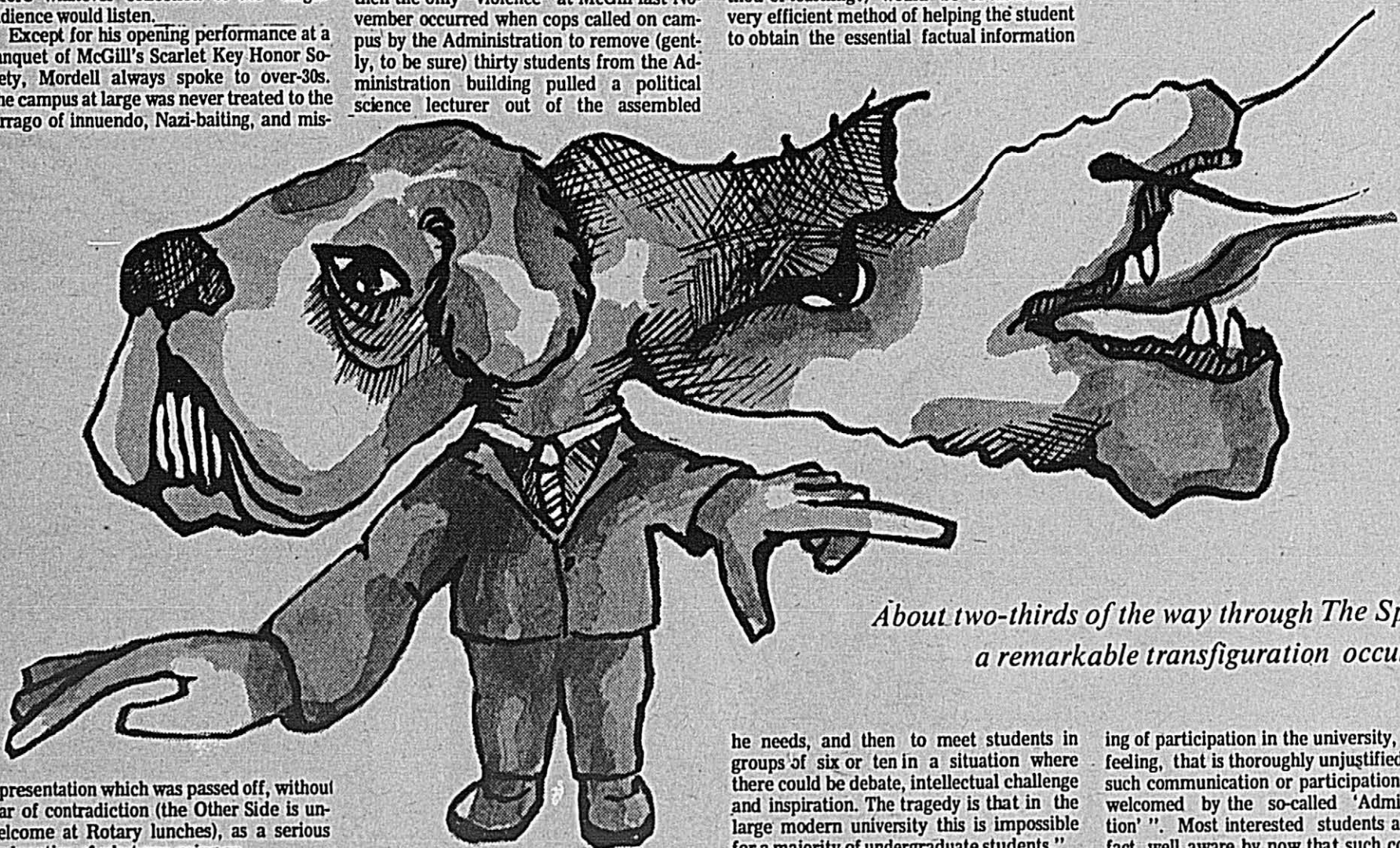
"A student who finds himself in a class of several hundred listening to a professor, or watching him recite facts on a TV screen may well be excused for feeling that he is not getting the best possible education."

Indeed.

"I believe that a majority of professors would hold that the best method of teaching — (why do they never consider the best method of learning?) would be to have some very efficient method of helping the student to obtain the essential factual information

refers to "the image, so assiduously cultivated by many editors of student newspapers throughout North America" of "an arrogant and unyielding Administration, insensitive to the winds of change." Wrong both times. The University's most determined critics have been surprised time and again by the haste with which McGill has adopted or appeared to adopt many of the specific reforms which have been pressed upon it. The real complaint is that reforms are adopted or rejected as a function of the pressure with which they are put forward, with almost no consideration of the principles upon which they are based; and that in this respect the university is too fast to change.

Another student complaint "is a lack of communication with Faculty, a lack of feel-



*About two-thirds of the way through *The Speech* a remarkable transfiguration occurs...*

representation which was passed off, without fear of contradiction (the Other Side is unwelcome at Rotary lunches), as a serious explanation of what was going on.

The strategy of *The Speech* is simple. Begin by admitting that there are problems in the halls of learning; continue with a portrait of the vast majority of students as confused but basically decent, with a list of complaints; follow with a brief panegyric to the efforts of administrators to remedy the false complaints; and get down to a serious job of character assassination on the "militant minority", with copious allusions to Hitler's brownshirts.

crowd he was addressing and beat him with billy clubs. Can it be that the real danger, for Mordell, is that this "natural disenchantment with the status quo" is capable of being enlarged into effective action? After all, one of the modern university's functions, in effect, is to prepare people for life by teaching them to divorce thought from action.

No matter; the disturbing innuendo of "violence" which has now been hung in the

he needs, and then to meet students in groups of six or ten in a situation where there could be debate, intellectual challenge and inspiration. The tragedy is that in the large modern university this is impossible for a majority of undergraduate students."

"That this is so does not represent obstructivism on the part of the university, but financial inability to do what they believe is best." The undergraduate heart will bleed for the university which, after shelling out close to \$90,000 for a weekly PR sheet, hasn't a sou left for reform of learning environments.

Mordell continues "The complaint of some students is that the university has been slow to change." At another point he

ing of participation in the university, and a feeling, that is thoroughly unjustified, that such communication or participation is not welcomed by the so-called 'Administration'. Most interested students are, in fact, well aware by now that such communication or participation is highly welcome by the Administration as the best way to field grievances and bury opposition in endless rounds of 'dialogue' (read, 'waffle'). The real complaint, again, is that Administration spokesmen have been less than overeager to discuss seriously where all the decision-making power will lie when the "communication and participation" is

Continued on page 6



# 'This Arden baffles us and makes us mad': But he still makes for good theater

The stage of the Union theatre, as we might not realize from our lunchtime epics, is a technical enfant terrible. Structurally it has proved a great disappointment for those who starve on the ambiguous promise of an off-Moyse Hall avant garde theatre. When first I learned that this nasty little stage was to give life to John Arden, I thought a miscarriage imminent. But director Peter Moss and his talented troupe have made **Serjeant Musgrave's Dance** a veritable feast.

Serjeant Musgrave and three soldiers arrive in a small coal-mining village in mid-19th century Northern England, ostensibly on a mission of soliciting recruits for the Queen's Army. The narrative proves them deserters who, incited by the horrors of the

colonial war, are bringing home the corpse of one Private Billy Hicks, and hopefully with it, the drastic cruelty of war. But the obsession of Musgrave goads him to try, in Arden's words, "to match some particularly outrageous piece of violence with an even greater and more outrageous retaliation."

Our appreciation of **Serjeant Musgrave's Dance** cannot be founded in the accepted tradition of the serious theatre where we sympathize with a moaning hero and gloat on the moral. Serjeant Musgrave is no hero and Arden makes no moral statement. Our sympathies are turned against Musgrave's austere and forbidding countenance and his intended horrific remedy. The central as-

sumptions of the naturalistic theatre, that of illusion and identification, therefore do not apply here. If we identify with Musgrave, the meaning of the play becomes confused. It is this seeming ambivalence which has confused Musgrave's critics and sends them shrieking their chic analytic conceits.

A viable morality must be sought in the muddle of an historical tangent. Arden is merely putting to metaphorical scrutiny, the abstract concept of pacifism. If he is making a practical social statement, the Queen's Black Jack is his vehicle to tell us that there is no ism like chauvinism.

Without resorting to a banal calculus of gymnastic blocking and Brechtian diddlings, Peter Moss directs manipulation of Old Joe Bludgeon, the bargee. We judge Musgrave's message against the action of the play as we observe Musgrave in physical relation to the bargee.

In the preview which I attended, the production was illuminated by two, perhaps thematically unstrategic scenes: the second Bar Room scene, simply because that is where the actors combust to the energy level necessary for the play; and Scene six by virtue of the pleasure I derived from the fragile and dimensional performances of players like Valerie Sinclair and Hugh Nelson. The lighting of the final scene chills the air to doom temperature, but otherwise is merely adequate.

Bob Cartier, though somewhat mewling and rigid, has most of the raw foreboding dimensions of Blackjack Serjeant Musgrave. Sparky, played by

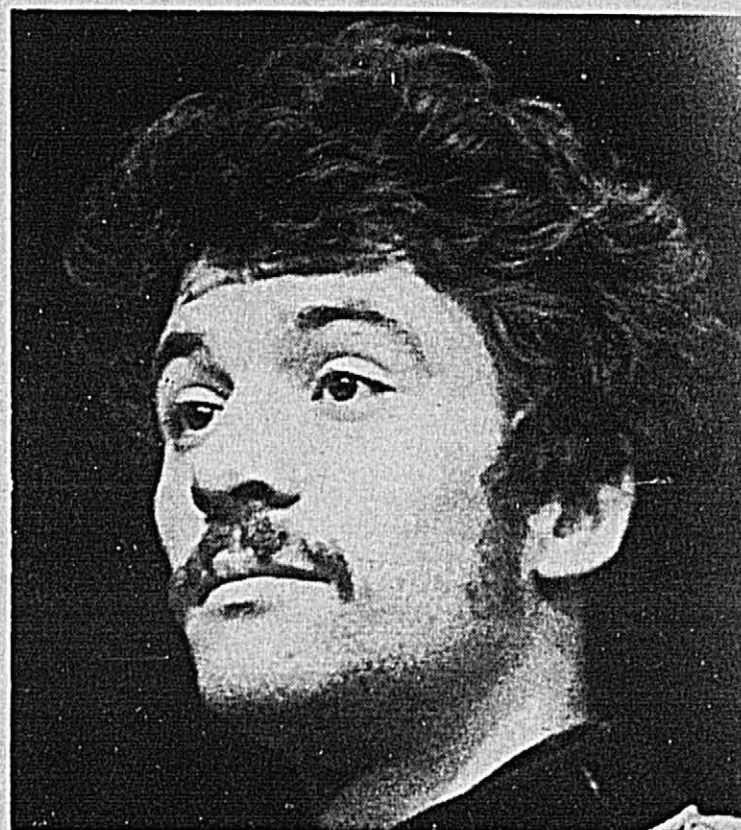


Photo by IAN MENDELZYS

JOHN HUG as driven private  
There is no ism like chauvinism

Ian Osgood, is perhaps more convincing as Impetuous Youth than as a soldier, but handles his role with unusual charm and talent. Nothing more can be said of Hugh Nelson as Attercliff and John Hug as the quick tempered Hurst than that they are both seasoned experts. Special mention goes to Martha Borgmann, who, with her usual professionalism, is Mrs. Hitchcock and Mark Arnoff whose power-saw voice made the bargee a shrill experience.

Not everything works however; the play is slow to get on its feet — some scenes fall limp and give

inappropriate dramatic impetus to lesser scenes. The highly sophisticated use of language and song present great demands, but fortunately few problems, for the cast. For those of the audience or the critics' milieu who find the dialogue written in riddles, the narrative theme is easily accessible. If you have not yet seen **Serjeant Musgrave's Dance**, there is a performance tonight and tomorrow. For their conquest of our squat Union theatre and remarkable success of their presentation, Peter Moss and company should be taken in.

Neil SMOLAR

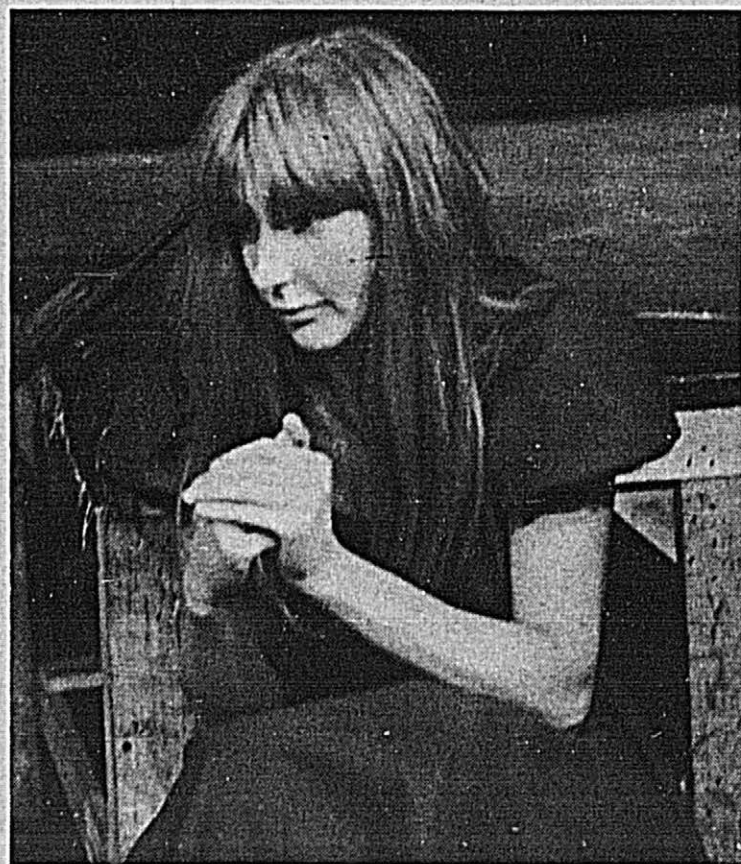


Photo by IAN MENDELZYS

VALERIE SINCLAIRE in mourning  
But no moral judgements are made

## Toronto players at Redpath Hall

### The moral is: there isn't any

The "Poculi Ludique Societas" (Drinking and Playing Society) of the University of Toronto last night in Redpath Hall gave a single performance of "Like Will To Like, quoth the devil to the collier": a late morality play by Ulpian Fulwell. (Never heard of him? neither had I until last night)

The director and actors, knowing probably that students and profs here are too wicked ever to be reformed, made no attempt to be moral but just gave everyone a good laugh.

Exhortations to be "not too liberal with your children", delivered with gravity and high

seriousness, were greeted with guffaws. "Virtuous Living" and "Gods Promise", probably the heroes of the first audiences, were portrayed as pompous and self-righteous asses.

Indeed they went so far that the "good" characters were even funnier than the drunken revels of "Ralph Roister" and "Tom Tossopot". The standard of acting, apart from a tendency to speak too quickly, was good. Most noteworthy, however, was the versatility of the players: five actors played sixteen roles between themselves. You had to marvel

at their speed in changing costumes if nothing else. One guy, staggering out as a pillow-stuffed monk in a drunken stupor came prancing back a minute later in the garb of a cutpurse. Then a little later he came beaming in as "Gods Promise". Only the colour of the tights told you that it was the same person. Anyway, even if they did not bring back us sinners to the straight and narrow, the company provided us with a different type of entertainment. It is a shame that they did not stay to do more performances.

Gareth SPARHAM

## Postscript:

### Another comment on Arden

People seem to think that John Arden is not political — that he has no social message in his plays.

Well, **Serjeant Musgrave's Dance** is glaring proof of the social relevancy of Arden's works.

Take a play where the clergy, the government, and the police are ridiculed and personified as villainous. Take a play where exploitative, colonial war is condemned. Take a play where only the women (who only have the ability to love and to give, nothing more) and a revolutionary worker are not condemned, and you can't avoid it, you have social commentary.

But there is much more than this, in Musgrave's Dance one of the most striking aspects of the play was what Arden had to say about control. Private Attercliffe,

played by Hugh Nelson, kills a man. He stares at his hands, anguished because he has no control over them, realizing that all his life, the life of a mercenary soldier, he had been killing, for no reason, and with no control, simply because he had been told to.

And this symbolism seems to appear over and over again. The revolutionary refuses to join Musgrave because he won't take part in battles that he has no control over, he won't fight for something that has no relevancy to him. In short, the play illustrates the lack of control humans have under the existing social order and, it concludes, this society cannot be changed by the same means, by the same rules that it exists by. In other words, the means must cohere with the ends.

Marsha TAUBENHAUS



# The Poletti mime troupe comes to the Union

## Where the words stop, mime begins

Photography by Nick Deichmann  
Interview by Bruce Covert, Guy Sprung, and Martine Eloy.



"Theater is moving towards mime. The textual is dead; theater is moving towards the corporal, towards the essentiel."

Our first show was government-sponsored, at the Bibliothèque Nationale, and then we played in a coffeehouse called A Matter of Opinion. And "The Stage Games" is our first complete show. We thought that this show — as it is the first show of the group, and as it is one of the first mime shows in Montreal,

had to be not in the direction that we liked the most, but a presentation of the different possibilities of mime. In the first part we start with old pantomime, what we call in French "pantomime ancienne." This started with Dubureau, who created the character of Pierrot, with a floppy white costume with big black buttons. This type of mime just replaces words by gestures, which is not a very high level of mime.

Review: Which is exactly what the layman's conception of 'mime' is.

Poletti: Yes, but it still has to be shown, even though it's a very small direction.

Review: This type of mime is very much like an Indian sign language where symbols have concrete meanings... So what else can it be?

Poletti: Yes so what else can it be? That is the main thing. It can be what is beyond words. Mime is there to say what words can not say. Mime is where the words stop. For instance, if you say: "there is someone throwing a rock," you don't know in fact what is happening, because you can throw a rock very violently to hit somebody, or you can just throw a rock out of your way, or you can be very tired as you throw a rock; and if you want to make that known you have to make it more precise, to add a lot of words. And then there is still something more to say. You can never make it precise enough and it becomes too long. But in mime, you show someone throwing a rock and you know if he's tired, if he is throwing this rock for the first time, you know all of that.

Review: But is there also not a type of verbal mime, which, through inflection and so on goes beyond

the words? Isn't that sort of miming it with your voice, as you were doing just now.

Poletti: Yes, there is a relation, that's true. That is why mime is not separated from theater. Because the energy is the same. But the first, the main, the biggest instrument of energy is the body: then the voice. That is why I don't consider now, that mime is a closed thing which just stays mime.

We can play theater without a lot of lights, without text, without decor, but you can not play theater without players. A new kind of experiment is starting: you can put players without costumes, in tights, and the energy will be expressed by the body and then by a few sounds, by shouting, by breathing, by making



something up, and then maybe by simple words such as "No", "Yes", and then maybe the text.

Review: But do you see mime as purely a subjective art stemming only from the feelings of the artist himself, or does it have an outward sense, as theater does, which comments on social issues, on the milieu around it?

Poletti: It's not personal and it's not social.

Review: But you have one skit, "Les Bonshommes"; which is quite definitely social criticism.

Poletti: Well, yes, it can be social. But if it's social, it's social in a very general way. It's social concerning the whole society. Not one one country or one people, but the purpose is to express what is very basic, the essentials. The essential in me. And if I go back to the essential in me, and the essential in my relation with somebody else, it will be essential for a lot of people. Maybe not for everybody, but what is really essential is to be attracted. To say "Yes", to say "No", to be attracted; to go far, to come back, to love, to hate. It's very essential. That is known by everybody. In spite of the country, in spite of everything.

Review: Do you see all of theater as going back to the basic mime situation?

Poletti: I think it should...

Review: But can't theater incorporate this into its present structure? Words, after all, have a validity as well as mime. For total theater, is it not a connection between the two? The body action can take care of the basic, the energy as you put it. But the intellectual aspects, the mind, has to be expressed through words. There's a limit to which one can go in mime; from that limit on, abstractions such as words have to take over.

Poletti: I think that that's a very deep problem, a problem of opinion. If you think that the main problem can only be expressed by words and by rational philosophy, you have to use words. If you think that there's another way to consider these problems... it's a choice, a choice of philosophy between Descartes, rationalist thought, and maybe some other kind of thought.

Review: You are obviously of the opinion that it can be done without words. How would you do it? How does mime penetrate the psyche, the soul if you will, and not just the action?

Poletti: I think, if we have a soul or something like a soul, it should be very close to the basic. And as mime is going to the basic, the soul should be the-

re. I am sure soul is not the something, the essential may

Review: Is it that this is totally nonrational and one moment distinct thing. In your have these trees reacting to fifteen minutes come together to the watcher without or why.

Poletti: I think where mime logic, but another logic than but maybe I don't know what not have concrete meaning.

But when I do that the thing; there is only one way energy, maybe in the movement... I do something and we have that and that and that, in a we go along — that's the logic. And it doesn't matter which is that the energies occur, flow of the things.

Review: From what you that things like modern dance what you are doing. Would you

Poletti: There is something I've seen Béjart the other has words; so where is mime is theater? But as for my very big difference. Béjart show could be done with some way or in a theater way. okay, but with differences. And that's just for Béjart group, I don't really think point.

Basically, mime is dramatic. We don't use all the energy everything we could say. We seems dramatic. And dance tic. Maybe it can be, that's sarily dramatic. Of course, dance. I have seen some b asked about dance. I just c difference; I feel it. But I'm

Review: Which public do

Poletti: An intelligent which is open to something rybody was going to pl things like that. But now ed. Kotowski in Poland longer for the people, He has a theater of se years ago Ionesco was play a bad show, take a want to play something v Shakespeare, 2,000 seats want to play something cerned with, take a 15-right. It's not a question not a social meaning in my

There are people who to the theater. And whe half of the people or m closed to abstract painting and they don't know wh Painting is to paint a tr that if, 40 years after it's not accepted by peo that an abstract moveme cepted, only ten years after

Review: But you are gree, aren't you?

Poletti: Well, with "St review in the Star and we in all the French newspap rect criticisms because I d to put on bad a show as that the music is bad, the reason, there is nothing, wrong. One of them said to speak about the show in me in the title. It was rea on a show where I explain





# egins

nt word, but if there is  
it's there.

of mime is comple-  
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is going to is a kind of  
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to put that down, and  
oup — we discover as  
that's how things turn.  
ings. What is important  
breathing, maybe the

are saying, it seems  
come very close to  
gree with that?

which is close because  
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dance, and the same  
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for any other dance  
they even go to that

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say something which  
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ot a lot. I am always  
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a dancer.

him your shows at?

public. No, a public  
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seems to be switch-  
that theater is no  
for seventy people.  
seats. And twenty  
g: if you want to  
f 5,000 seats; if you  
is not too bad, like  
be enough; if you  
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theater. And that's  
social level. There's  
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instinctively closed  
think that in 1968,  
80%, they are still  
if they see a thing  
is, it's not painting.  
o paint a house. So  
opened in painting,  
how can you think  
theater can be ac-  
opened?

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ames" we had a good  
very, very bad reviews  
But they were not cor-  
think that it is possible  
describe. They said  
is absent, there is no  
nothing, everything is  
wasn't even necessary  
l. And they put my na-  
struction because I put  
few of the ideas that I

explained to you, and they seemed to be very shocked  
by that. And that was a great surprise because Anto-  
nin Artaud was writing these things thirty years ago  
and I thought they were accepted more or less. But  
they are not.

Review: What about English Canada? If there is  
an opening on the English side, it's theatre.

Poletti: There is an understanding. People came  
down to see my show and they understood some-  
thing. It's very emotional. I know if somebody is  
moved or not by my show and I think that the English  
speaking people who came down to see my show were  
moved and not the others.

Review: Let's go back to the technique of mime  
for a moment. You were talking about working with  
your teacher at the beginning of the interview. Exact-  
ly how does one learn mime? Or for that matter,  
exactly how does one teach it?

Poletti: There is certainly a technique which is  
based on the analysis of movement. Every movement  
can be reduced to simple movements which are to  
bend, to turn, and to translate yourself, to move on  
a horizontal level. These are the basic movements,  
and you can know what can move in your body, and  
what can stay still, where exactly is the difference  
between the head and the neck, the chest and the  
waist and so on. And then you have to try to put that  
in relation to the energies and mostly in relation  
with the energy or feelings.



Review: Than the mimer is basically an artist.  
You can't really teach artistic feeling.

Poletti: You can teach how to oil your body, how  
to become subtle, you teach to breath. And you have  
to break the pupil down, to get rid of all his bad  
habits. We are not free. We come to mime at sixteen  
or twenty and we have a lot of things which are our own  
personality; the head is forward the pelvis is out and  
so on and this has meaning which is called personality.  
We have to change that; we have to become very sym-  
metrical, we have to reach what we call 'le point  
zéro', the neutral point. This is the white canvas on  
which the artist has to paint. In mime we do not like  
to use the face or the hands. The main part of the  
body is between the neck and the pelvis and that is  
where I can move...

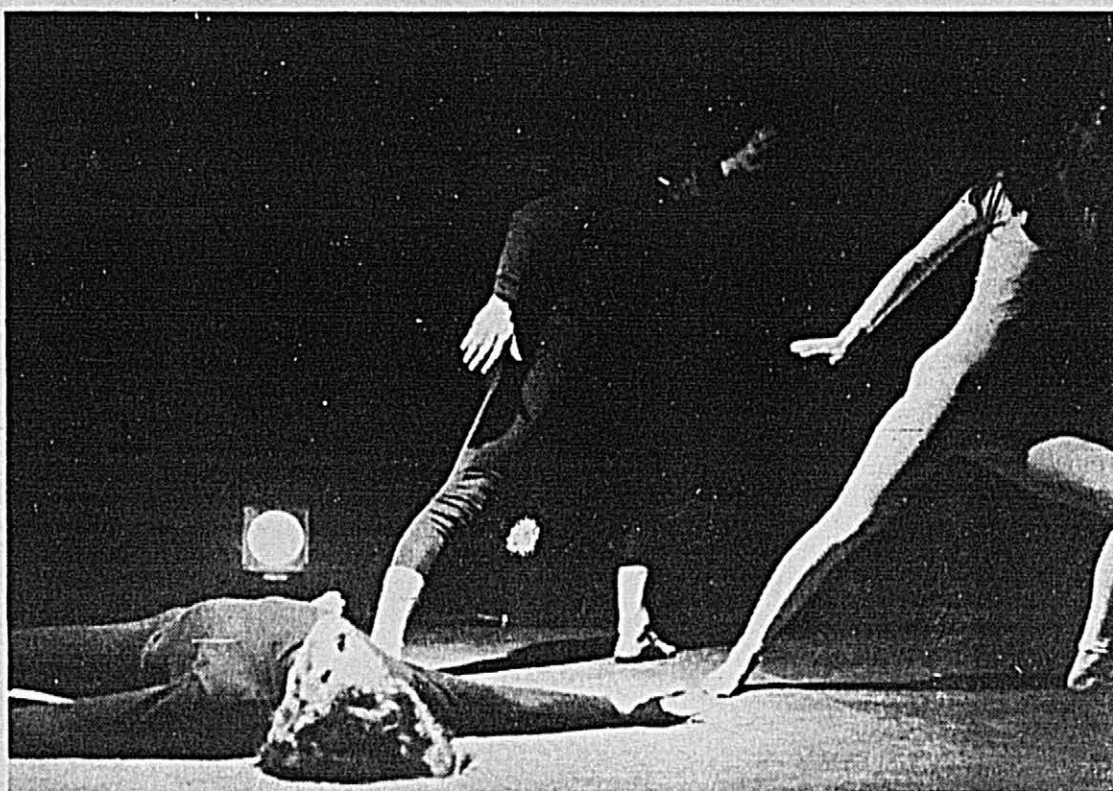
Review: But Marcel Marceau uses his face con-  
siderably, especially in his smaller mime routine.

Poletti: Yes but he uses it in a very controled  
way and as a mask. He has the technique down so that  
he needs only very small detailed movements. The  
body still remains the main instrument of mime.

Review: But do you see any movement in Quebec?  
Poletti: Yes, going down. Going down, I have been  
here two years and I think it's going down.

Review: But it seems that there is an ever  
increasing acceptance of theater and such things as  
an integral part of the culture.

Poletti: Yes, well it depends on how close to the  
things you are. Maybe in the general view, but if  
there were something going up, I would find places  
to play my shows; I would find help from the govern-  
ment. I would find opportunities, openings. Last year  
something happened and they started a lot of cultural  
centers and maybe 80% of them are closed now or



transformed this year. Last year there was a politique  
de culture at the Bibliotheque National. I played a  
show there, and there were a lot of shows which had  
30,000 people as an audience. Now there is only one  
show this winter which will be mine because it was  
the cheapest project.

Review: Do you see government aid as the an-  
swer?

Poletti: Well you see, maybe art could be done  
without any government help. But as far as I know, the  
government is spending money for what they call  
"culture", but this money is not going to the St.  
Laurent or anything like that. . . if people are used  
to seeing shows which are paid for by the govern-  
ment and the halls are rented to those people who  
put on the show and they are rented at a special rate  
because the government is paying, you have a prob-  
lem. You can not rent a hall without help. In Eu-  
rope there are no subsidies, but everything is not  
too expensive and you can try. Here, even if some-  
one had a theater as we do, the Centre du Theatre  
d'Aujourd'hui, and even if the theater was full  
every night, it wouldn't work. There are other  
things — the rent, the rate of the advertising and so  
on. Things are going down. Things are going down  
for Quebec and for French Canadians.

Review: Can you tell us why you left Switzerland  
and came to Canada?

Poletti: There are a lot of police in Switzer-  
land and I have long hair... so it was very, very boring  
— it's a peaceful country when you are a bank clerk  
or an office clerk, but not an artist. So we decided  
to leave. It was too hard to go back to France, be-  
cause in Paris it's very hard to live for financial  
reasons, you have to pay so much for your room and  
so on. We looked very systematically and we said  
that we would be free in a country that has a policy  
of immigration. There were three countries: New  
Zealand, Australia, and Canada. We applied to all of  
them and Canada answered first. And that's how the  
choice was made.

Review: So it was not too difficult.

Poletti: No, it was rather cool. And we were ex-  
pecting to go to Canada and speak English, because  
Canada is known in Europe as an English-speaking  
country. But since the beginning we have been involv-  
ed in French Canada. You always speak French and  
you always... we have a big problem and everybody has  
the same big problem. You meet somebody and ten  
minutes after he tells you about his big problem  
which is a completely wrong problem. I am not at all  
concerned.

Here I worked with puppets at the beginning and  
I wanted to attempt again to set up a group. I offered  
classes in mime; — a lot of people came in and out,  
and some stayed in. Now I have four people who have  
been with me for about one year.

Michel Poletti's mime troupe  
will play in the Union Theatre  
next Tuesday and Wednesday,  
November 12 and 13, at 3 pm.

*The  
energies,  
the  
breathing,  
the  
  
flow  
of the  
things*





Continued from page 2

done with. The basic problem, of course, is not one of communication but of power and control.

"Another complaint is that university staff members are more interested in research and graduate students than undergraduate students..." This is hardly surprising. One of the dicier moments in last year's Engineering's Student-Faculty Discussion Group, a monthly waffle session vaunted by Mordell wherever he goes, came when a very respected and senior professor bluntly stated that he had been on dozens of selection committees which had carefully scrutinized a prospective professor's research work, but was hard put to remember a single one where any attention had been paid to "teaching ability".

And thus the basic image of the one type of undergraduate complainer is painted — sincere, still fuzzy-minded, subject to a range of confusing pressures, a welter of 'feelings' (not thoughts) and half-articulated impulses. The kind of kid whom the university has usually taken in hand and made into a man (or else flunked out).

And so: "Maybe we have not yet reached Nirvana... but over the past twelve years, McGill has been moving, and moving fast. ... I am convinced that it is trying to do the best job it can under very difficult conditions. I am convinced that, in fact, in most areas, it is doing a job that is not too bad and I am convinced that it is going to do an even better one in the near future." Mordell talks with enthusiasm of the University's job as if it were a paving contract, omitting to mention that there

# The Speech...

is a hot debate going on over just what the university's "job" is — what it is to be and do in the world.

About two-thirds of the way through The Speech, a remarkable transfiguration occurs. The benignly paternal discussion of students' "complaints", and all that is being done about them, is over. The speaker's brow darkens, sparks of fire dart from his eyes, and his voice raises a startling half-octave.

"This apparently is far from enough for a militant minority," he declaims "Judging by the propaganda we read (such as, perhaps, reports of his own speeches in the press?), they seek 'student power' as their goal in an emotional atmosphere."

The worst is still to come. After cataloguing various forms of activist protest, Mordell reveals that "Nor are such things spontaneous demonstrations of a justified feeling." Apparently the real crime is that at least some protesters undertake deliberate actions based on reasoned critiques. In other words, they refuse to remain confused kids.

And not only that. "They are operations carefully planned, sometimes aided by quasi-professional agitators who... employ such devices as 'walkie-talkie' instructions to get the maximum effectiveness." Does the crime of careful planning include, say, well-organized 'services d'ordre' to control the flow of the massive CEGEPs march through downtown Montreal, or is it only plans to do things really threatening to Mordell which he finds shocking? Apparently the most galling aspect of student insurgency for the dean of a professional and technological faculty is that up-pity students should use professional planning and advanced technology like everybody else.

These agitators, furthermore, "move from campus to campus". (In fact, last year's action at McGill involved only one person who was not a McGill student or graduate — and his advice was rejected by the students occupying the Administration building). Ironically enough, Mordell has been "outside examiner" at the University of Singapore for some time, and is now spending his sabbatical moving from campus to campus in Hawaii, New Zealand, Australia, and Singapore.

Toward the end, Mordell delivers the most disgusting of his low blows. "Some of both students and staff involved are citizens, or should I say ex-citizens, of another country from which they have fled because they did not wish to assume the full responsibilities of citizenship in their own country." It has not occurred to this man that this description applies precisely to other members of his own faculty who fled central Europe in the thirties.

As for the student press, the only comparison Mordell finds adequate is with that of the Nazis. Student editors, "the Dr. Goebbels of the campus press", are comparable to "Hitler's propagandists", and their newspapers to "the Völkischer Beobachter and Der Stürmer". Says Mordell: "Anyone who was a reader of some of the local student newspapers would be convinced that if, in the universities of the USSR, China, and North Viet Nam, there were troubles and disruptions caused by a small minority of students, in any way comparable to those being experienced in North American Universities, they would soon see editorials ascribing those outbreaks to the long arm of the CIA."

Mordell must have been a bit confused by the editorializing on the occupation of Czechoslovakia, if he read it. He still

equates a radical position on the left with support of established Communism.

"The trouble, of course," Mordell continues, "is that the Dr. Goebbels of this world never want to establish facts because this would destroy the arguments they base their propaganda on."

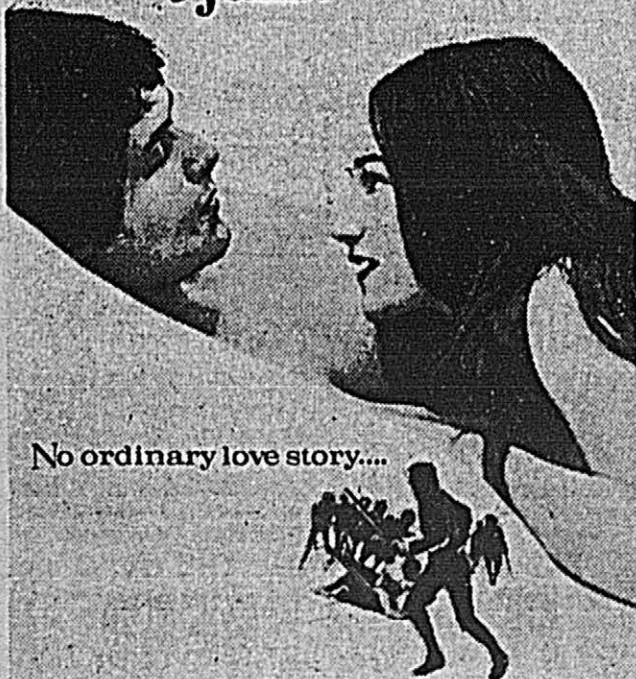
He should know. Some months ago students in the Engineering Faculty set up an afternoon of debate and discussion on the state of undergraduate education in the Faculty, and at one point several students were rather heatedly pointing out that nothing of any significance was being done to improve educational procedures in the classroom. Mordell rose from the floor to inquire if anyone realized that the University had some time ago set up an "Office of Educational Research" which was doing hard work on this very problem. No-one had, and the bitches were beautifully put down, as Mordell intended. No-one could have heard of such an Office, because it did not exist. A quick check revealed that the Dean must have had some vague memory of the Office of Institutional Research, whose Director, Professor, K. L. S. Gunn, confirmed that it did no work at all in classroom reform. By then the discussion session was over; Mordell apologized — privately.

It is significant that Mordell, as spokesman and apologist for McGill as an institution, limited his many appearances almost entirely to off-campus business and professional groups; he does not come off well in open on-campus fora. It is perhaps too bad that most such groups (such as, for example, Rotary) refuse offers to speak from student radicals; it would be in their own best interests. But then again, perhaps it is inevitable.

Mark WILSON

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Poletti:

**Another logic than rational logic...**

Continued from page 5

Review: Would you say there is a parallel between the principle of mime and the theories of the writers of the nouveau roman in France, such as Nathalie Sarraute? She also attempts to transcend words, to communicate what she calls the inner movements of the psyche — movements of attraction and repulsion, love and hate.

Poletti: Yes, but I think it's more difficult and suspect to do that with words because she goes against words with words. Okay, it is a possibility. But I think that that's a very artificial way to do it, because you don't feel words, or you feel them in a very usual way. They are using the words in another way, but I don't really think they feel this other way. That's why their novels are so artificial, so flat, so boring for me. But when they go to something else, when Robbe-grillet is making a film, it becomes maybe more. You look at it because it is visual, and we are not used to certain feelings of the visual. We are free on that point. But we are not free in the mind's relation to words. To change the theater or make it "actual", we have to go back to things as mime, to body work. Consider what happened to theater, generally speaking, from the end of the last century to 1930 or something like that; then Ionesco, Beckett and all this avant-garde: they wrote plays and then it stopped. They have made associations, they

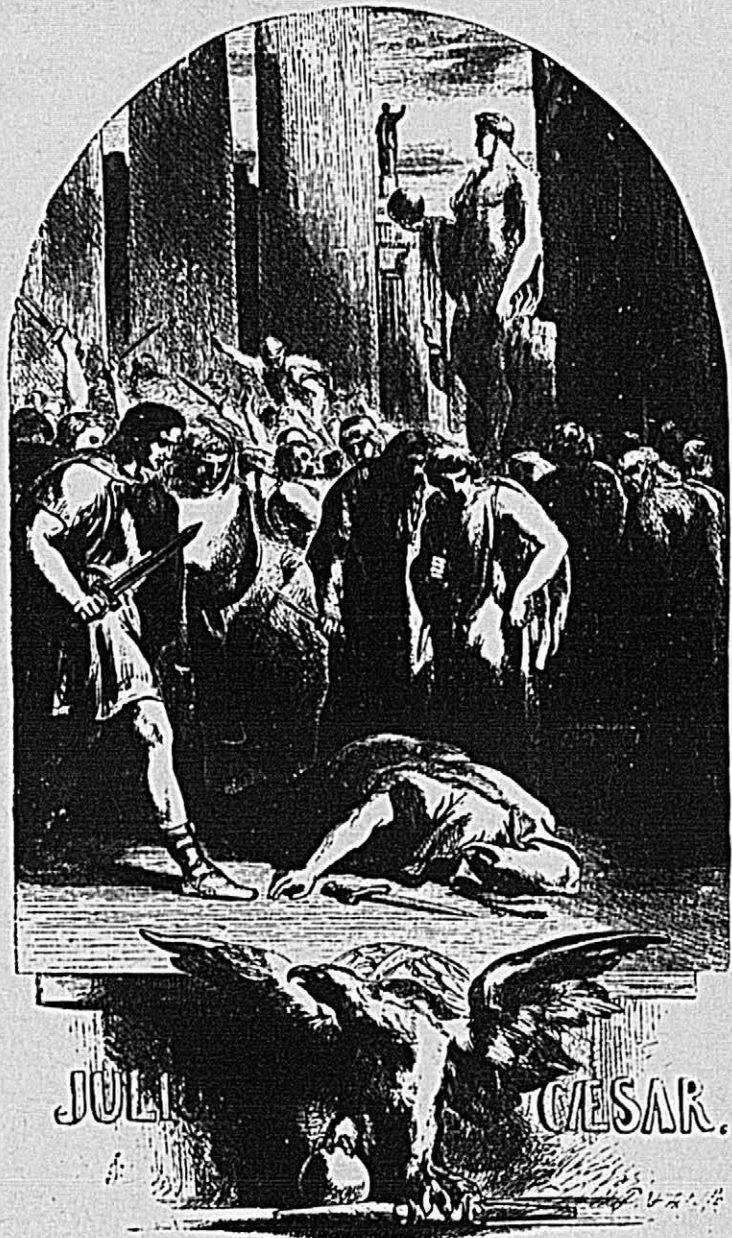
have used words in other ways, which is very good but nothing else has happened out of that. If you read a play of Ionesco or of Arrabal, written last year, it's exactly the same as another one written twenty years ago. There's no change, no movement.

Now we have to find another way of working.

Review: Then you think that there's no hope from a cultural point of view in French Canada. Why?

Poletti: Well first because they speak too much about "culture". Culture doesn't exist. When they say we are making culture, we have a culture — it doesn't exist. If you have a lot of culture, and you know a lot of books, you don't say to everybody you meet: "I know this book, I know this opera". You don't know everyone. So if they speak about that, there is something wrong. They speak about culture and culture is nothing. Culture does not exist, or it's an historic point of view about a thing. It's not a living thing and what is living is art.

"There is no possibility for artistic development in French Canada. French Canada is too closed in on itself; it is too concerned with its local problem and consequently loses sight of the broader framework... Moreover, French society consists mainly of the small bourgeoisie, and the small bourgeoisie likes a theater which reflects its own petty problems, like Pygmalion.



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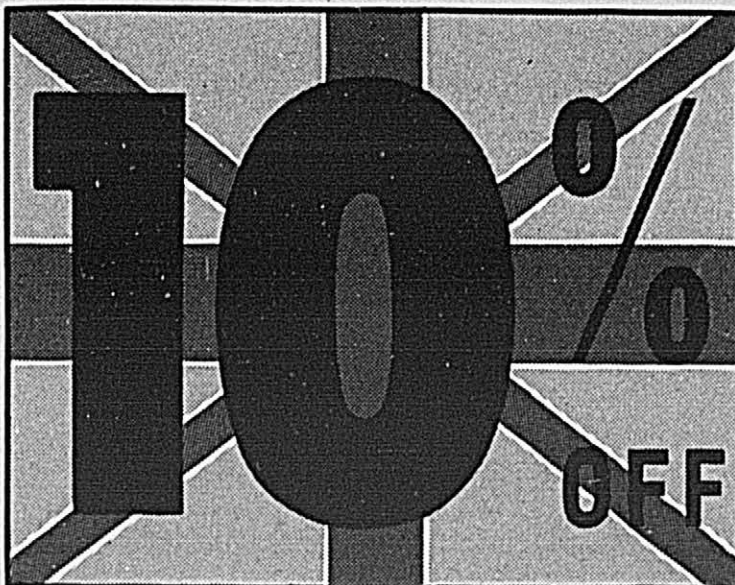
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## and the pencil drooped, never to rise again...

The scene is a stage done in antiseptic grey, sort of like the lobotomy ward in a large metropolitan madhouse. Enter reviewer, pencil in hand. Ignoring obvious phallic connotations he goes to front row seat and sits, pencil held erect. Enter actors. Pencil droops, never to rise again.

Actually, Sandwich Theater is presenting something which, in moments of weakness, might possibly pass as a play. Or anything else, for that matter. But whatever else it is, it's the most total theater McGill has seen yet.

Entitled **Renegades in Retrospect**, the play was written by Frank Parman who is ap-

whim, and everyone gets to play everyone else's part at least once.

While all this is going on, the audience is being bombarded by ceaseless, inane conversation. And I mean conversation. There are really no "lines" in this production. By and large, everyone talks at once in separate groups. It reminded me of the old three-ring circuses. You listened to what was going on in the group closest to you while desperately trying to overhear what was going on in the other rings. Nor is the audience shut out. Actors appeal to it, harangue it, and even invite certain



Photo by GUY MACARIOS

### Boredom in Green conquers Frustration in Red

parently Playwright in Residence somewhere and knows Jeannette Kuchinsky. Genette like Frank's plays. So Genette likes Frank and both of them thought, "Why not?" And she set about directing one.

I'd almost feel as if I were betraying good 'ol Frank by going any farther than this. But I do have certain obligations, so here goes.

I would hesitate to make any pronouncement as to what the play is about, save to say that it probably has something to do with the problems of modern society. That's always a safe bet when dealing with the new drama. Behind that, it's anybody's guess.

What I can tell you is that the actors are introduced by a tape recorder which also describes the set and makes appropriate remarks during the action. It is even versatile enough to make the odd inappropriate remark. Does this indicate the mechanization and dehumanization of Man? Is this DEEP? If I were you, I wouldn't think about it. What it is, is damn good technique.

Moving right along, we come to the actors themselves. Once on stage, they move into their roles quickly and remain there for at least a minute or two. Then begins an exercise, perhaps based on the California concept of wife swapping, in which the actors exchange roles with ever increasing frequency. Sometimes they are distinct, sometimes they are depersonalized. Frustration in Red was my favorite, but maybe I've been working too many nights at the office. New roles are created at the drop of a

members on trips to Israel.

And for those who feel absolutely cheated unless they get something intellectual out of every play they attend, this one is full of all sorts of possibilities. After all, don't the characters talk of nothing but trivialities incessantly? Could this be a comment on the SOULLESSNESS of modern society where people have lost contact with their basic and sensual nature and care only for the insignificant gee-gaws of TV Soap operas? Huh? Or how about the fact that they incessantly change roles. Don't you see a good OL' IDENTITY CRISIS shaping up? And that metronome that beats importantly in the background. Is this not a warning that THERE'S NOT MUCH TIME LEFT? I might also mention the implications of the impersonalization of sex and the imagined beating, but I should leave something for those who know best about such things.

I'm not denying that such things may be present, but they always are in such writings. What is important here is the style. And that is superb as well as a hell of a lot of fun. It may be chaos, but it is brilliant chaos. And the team of Ernest Desa, Tony Evans, Susan Gallay, Neill Smolar, and Paula Spirdakos bring it off beautifully.

Although the play sometimes gives the feeling of being a very "in" joke, it is a living, immediate theater which is exceedingly refreshing. And it is not a play which can be categorized; it must be seen.

P.A.W.

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# The Mechanical Bride

by  
Mark  
Starowicz

The only sector of North American society that has ever produced a viable press is the business community.

The major city dailies, the principal national magazines in Canada and the United States are inseparable from corporate interests, from that community which directs the North American economy.

The reasons for this are obvious: any large newspaper becomes a business in itself, and depends on the business community (through advertising revenue) for its survival.

No other sector of North American society has produced a significant press — not labor, not the intellectuals, not the church, not the political parties. These sectors have produced publications, but never a press that has reached the whole spectrum of society.

This is equally true for all other media, with the exception of a few radio stations in the United States that are run by universities or non-corporate groups and serve the surrounding community.

The capitalist system dictates that only those in possession of small fortunes can control the means of mass communications.

This control of the means of communication by only one of many sectors of society has led to serious abuses, and the creation of several myths we have been conditioned to accept.

And the greatest of these myths is objectivity.

There is nothing wrong, per se, about the business community producing a press. But inasmuch as only that community has produced one, it has created the myth of objectivity to justify its monopoly of news selection and interpretation in the eyes of other sectors of society who might produce a different kind of press.

A press such as that of the labor movement in its radical period in England produced a very different interpretation of society from the London Times. Without debating which interpretation has more merit, it was important that the English public had access to something other than the one interpretation.

Today, the Canadian people have no access to such alternative daily interpretation of news. They can only get it if they go out of their way to pick up some esoteric political journal at the end of the month.

But the mainstream press maintains the myth of objectivity to rationalize its monolithic interpretation. Objectivity

holds that facts rise above all interpretation, that there are inviolable truths which no one can deny. This is patently impossible, and hence the pretence of such is dishonest. The selection of facts, the order of presentation, the play they are given all reflect a value judgment and carry interpretation. Time Magazine has one idea of what stories and whose views are important. The New Statesman has another. When John Ross Bradfield, Chairman of the Board of Noranda Mines gets an honorary degree at McGill, the Star and Gazette simply state this. The McGill Daily includes a story about the nature of Noranda Mines' role in Québec. The Star and Gazette would not go out of their way to get that story, but the Daily did. On the other hand, The Star and Gazette devoted considerably more space to Rendez-vous '68 than did the Daily. Whenever a story is printed — or not printed — a value judgment is made. Different papers have different ideas of what is significant.

Carlyle wrote a very different interpretation of the French Revolution than did Albert Mathiez. Both worked with facts, but each considered different facts significant. We accept that historians can honestly view the same events with totally contradictory results. No one has gone around pretending there are objective historians. For the same reasons, there is no objective press.

If you walk up to someone in Moscow and tell him Pravda doesn't always tell the truth, he's likely to laugh and say of course. Chances are fair that if you walk up to someone in New York and tell him the same thing about The New York Times, he'll call you a pinko.

Real freedom of the press is not freedom to say what you want, but freedom for every man who has something to say to be able to produce his own press. We can disagree with the editors of The Gazette and peddle our message on the corner of Peel and St. Catherine, but we cannot disagree on the same level of effectiveness unless we raise \$11 million.

An underground press could have some modest but significant success if it could only relate to people other than those who have decided that the formula for happiness was set down by Alice B. Toklas. I.F. Stone's small but influential newsletter has started off a chain of similar endeavors in the United States, the most promising being An-

drew Kopkind's Mayday. These small, four-page newsletters at least offer a running weekly alternative to the gospel according to Associated Press. But they are hardly causing the mainstream papers any worry about competition.

There are several other sectors of society that could produce their own daily press: labor, the church, the political parties, the universities. All these have sufficient access to funds to enter the arena.

Labor has failed to produce a press because of its internal divisions, and because a large part of it has turned to supporting the present order of things anyway.

Political parties have no need to produce an alternate press as the present mainstream press is theirs already; the press barons and the political leaders come from the same sector and indulge in mutual incest.

The church too is essentially interested in the preservation of things as they are and has no reason to produce an alternative.

That leaves us with the university. This is a particularly interesting area of discussion, since the very concept of a university leads one to think that it should produce a daily press.

The university pretends to be an institution which studies society, its flaws and its strengths. It is supposed to be engaged in a continuing examination of the environment. A daily press is the most obvious device for such an examination. Furthermore the university has a duty to serve the community at large. A daily press would be in keeping with that duty.

The university has the funds to produce at least a significant weekly press. But it will not use its funds to perform any service to society which might disturb the business corporations, to whom it owes direct allegiance. Instead, the university will behave even more conservatively than the very corporate elite it serves.

For evidence of this we have to look no further than the Administration's current plunge into journalism. If nothing else, the McGill Reporter has shattered many people's unshakeable faith in the idea that it was impossible to produce anything more irrelevant than The Montreal Gazette.

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Québec: the colonizers and the colonized; the English, in this case based in Toronto but just as easily based in New York or in London or on St. James St., who run Québec's economy, and the French Canadians they exploit.

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## LOST

**GLASSES** with black frame lost in McConnell Bldg. If found please bring to Porter's Office, McConnell Bldg.

**LOST SATURDAY** near McGregor and Peel - beige glasses in grey case, urgently needed. N. Roney, 845-9901 after 7.

**ONE EARRING**, sterling silver earring with 3 prongs and black bead on center prong. Reward. Call Donna, 842-5908.

**REWARD:** Lost my father's K and E slide rule last Monday in MacDonald Building. Initials RMF Engraved. Warren, 484-3873.

## MISCELLANEOUS

**FOR THE COLLEGE "In Crowd":** Downhill Productions presents Pandora's box and fantastic Light Show; previous experience at McGill Frats; 489-2157.

**CHICAGO ACCORDIONIST (Prof.)** - student new in Montreal and needs work. Call Vern Bergstrom evenings, 935-4353.

**MOC:** For transportation to Shawbridge house or for other trips - always see MOC bulletin board. Union ground floor, by coat-rack.

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**MCGILL FILM WORKSHOP:** Third meeting on Wed. at 7:30. Bring edited films.

**MARLA!** This is unbearable. Please get in touch. Glen. 3541 Aylmer or 842-0892.

**GIRLS** - Make extra money for Xmas. Call 933-5736 for info - Rose Marie Enterprises.

**WANTED:** a certain Chemistry 100 screen star for personal reasons. CK and BC always available at 273-5215. Good day!

**THE FOLLOWING** letter was submitted to the editor of the McGill Daily Wednesday noon (November 6) yet did not appear in Thursday's edition: Dear Sir: Whether Nixon or HHH won is immaterial. The president-elect will come to the same end as other leaders have since 22 November 1963, and on inauguration day the assassin will be free to kill again. (signed) Duncan Odner, Editor, Victoria Free Press.

**THE CHILDREN OF VIETNAM** - Claire Culhane, former hospital administrator at Quang Ngai - Friday at 1 pm. Union B-26. McGill Young Friends.

**MOC:** Nov. 9 - 10. Caving at Mt. Dorset, Vermont, in conjunction with U. Conn. Experience not necessary. Call Morrie: 279-4194.

**NEED A PERSON** who has worked in Cuba or is well informed about it. Please call 844-0717 morning room 11.

**EPIDEMIC** proportions of rare disease has been developing on campus - pestilential sonora, popularly known as Wilson's Disease. Symptoms: inability to stay awake virtually at all times, slow degeneration of mental processes. Guard against by avoiding Marxist technocrats. If you detect these symptoms, call 288-2083 any night at 4 am.

## RIDES

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**DESPERATELY NEED** two tickets to McGill Chamber Orchestra J.P. Rampal Concert Nov. 11. 481-4016, 9 am - 9 pm; 842-4914, 9 pm - 9 am.

**B'NAI B'RITH LODGE** composed of McGill students is looking for meeting facilities for the year. Any offers will be discussed. Call Larry 484-0482, Jerry 481-4831.

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## Hockey season opens in one week

## Clansmen edge Redmen 4-3

by MURRAY SEGAL

Brian Gilmour's Redmen hockey team met its first opposition of its very brief exhibition season Wednesday night in the Winter stadium as the Macdonald Clansmen edged the Redshirts 4-3.

The Macdonald clash as well as Monday evening's scheduled encounter with Sir George Williams University are the only pre-season tilts the Redmen have planned. One may well ask why Gilmour's squad has received the short end of the exhibition schedule — the answer money.

That infamous institution which dares to call itself an Athletics Department is short of cash. Perhaps they might re-examine financial allocations for a lack of exhibition games is not the most gentlemanly method of dealing with rookie coaches such as Gilmour.

The puck Redmen will not overpower their opposition this season and a few more exhibitions would certainly provide the coaching staff as well as players with an opportunity to assess themselves.

At present Gilmour is carrying about twenty prospects half of which are genuine starters. The team's strength appears to be defense with rugged George Hamilton moving up from Junior Varsity and Norm Chouinard, a transfer from Loyola as the first pair.

Other defensive candidates are Rod McCarthy, a veteran Redmen rearguard, as well as newcomers

Brian Barge, Roger Oulette, and Fraser Likely.

One line has Mike Stacey playing centre between George Kemp at left wing and Pete Burgess at right wing. Skip Kerner pivots Mike Donihoe on the left side with Jim Kihnan skating on the other side while Terry Haron, Brit Doherty, and Jean Dupere comprise the remaining threesome. Other forwards are Graeme Tennant, George Bell, Ken Sutherland, and Tim Kerrigan. John Tibbits, one of last year's leading scorers for the Redmen, will probably see little action until Christmas as he is tied up with thesis work.

The goaltending will be a decisive factor as to whether or not the Redmen grab a play-off position because neither Dave Craig nor Martin Tratt have had adequate varsity experience.

The Macdonald game really represented an intersquad contest as Gilmour and Clansmen Coach Leon Abbott both had the power to stop play at any time to give instructional advice to their respective players.

The one thing that was apparent in the scrimmage was that the Redmen lacked aggressiveness as they invariably lost the puck to Clansmen on the majority of one on one situations.

Another interesting sidelight to the game was that the Clansmen's Alex Matthews, a fine hockey player, is eligible to play for the Redmen and undoubtedly Gilmour will attempt to lure him away from the Green and Gold.

The Redmen's second and last exhibition encounter takes place Monday night in the Winter Stadium at 8:00 pm, as they host the Georgians. The Redmen open the regular season next Saturday as they travel to Kingston to play the Gaels.

## waa news

McGill Squaws travel to McMaster today for Invitational competition with Fencing, Archery, and Squash.

McGill's fencing, a relatively novice team, are hopeful as they meet the more experienced McMaster team, in their first competition of the year.

The Squaw archers, defeated by McMaster in their Intercollegiate Outdoor Tournament, have increased their ranks. Alice Anderton, B.A. 3, Rose Mak, B.Sc. 3, and Rosalind Stevenson, B.Sc. 4, have been joined by Holly Price, B.Sc. 3, Chris Purvis, B.A. 2, and Jacky Wang, B.Sc. 2 for their first Indoor meet.

McGill's squash team meet their first competition of the season in their matches against McMaster and are anticipating the competition with McMaster.

McGill's swim team travel to McMaster to participate in an Invitational Meet and Diving Clinic, held simultaneously with the Fencing-Archery-Squash Invitational.

## HIGH SCHOOL PROGRAM

Meeting for everyone interested in helping high school students who are working for change in their schools.

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Ian Hyman  
External Vice-President



## Scribblemania

All hell broke loose in the Kingdom of Scribevania this week as the back-and blue Scribester machine made predicamenting history by augmenting their record to 7/7 and thus maintaining their batting average at 1.000. Due to technicalities beyond the Scribe's control, his prognostications concerning the semi-finals were not released to the general public but the records unquestionably substantiate the fact that the Priceless One and his vivacious Crystal Ball, Scribess 11, scored two more successes.

And thus, today at 1:00 pm, the Dynamic Duo must face the stupendous task of selecting between the Grads and the Med 11 squad as to which one will reign as the Champs of the Scribe's Touchfootball League. The Scribess will have to be at her best this afternoon for both these contingents are indeed formidable.

## Med 2 strong

The Med 11 team is loaded with power, power and power. With Small at QB, and Ornstein and Bond hauling in his short and long bombs, the Med 11 have scored the most points in recent history as they have chalked up a scintillating 151 points in four encounters. What does one have to say about a defence that has not permitted a single point all season.

The Grads paced by "Baby Bull Izzie" and fleet Ruiters have accounted for a mere 98 points in five games while they have allowed 8 points on defence.

Thus, according to the Scribe's computer, the Med 11 squad are rated as a heavy favourite by 15 points. Considering the speed of Satin and Blanchette on defence, and the razzle-dazzle of "the butchers," the logical selection would be the Med 11 team. Yet, there is one element that a mighty machine cannot match — that of human desire and human emotion.

## Grads no pushovers

No machine can effectively programme the unprogrammable — the will to win. The Scribe, having played against the Grads in his prime and recently in floor hockey, certainly knows the inspiration with which this team is imbued. Med 11 should easily handle the Grads on paper, but with the added factor of these human elements the Grads should make a good game of it.

Thus, the Dynamic Duo must not waffle but must come down from their seclusion and reveal their forecast — shall they go with the odds and the computer and go with Med 11 or shall they select the underdogs. Can the Scribess match her predecessor? Yes, the Scribe will stick with his mate and concurs in her predicament; we, the Dynamic Duo call the Grads to upset the potent Med 11 squad. As an added incentive to the Grads, the Scribe will be in attendance on the Lower Campus to exhort his boys to victory.

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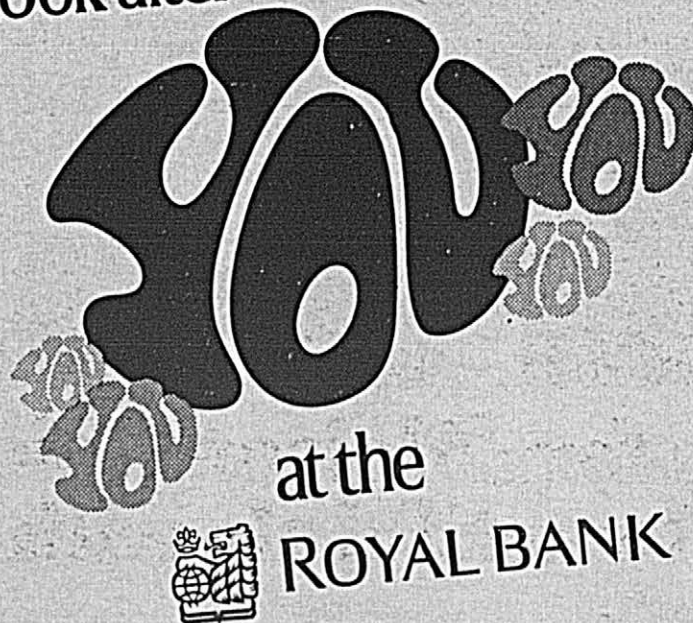
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## Host Waterloo Saturday

# Mooneymen close out season

by PETER JAFFE

Saturday afternoon the McGill Redmen will reveal whether they want to end the '68 football season with a whimper or a bang as they take on last place Waterloo at Molson Stadium.

Warrior coach Wally Delahey has predicted it will be with a whimper. The Waterloo mentor claims that he has gathered enough talent this fall for at least a fourth place finish — one step ahead of McGill. Delahey feels that his squad's record has not been overwhelming the fans but nonetheless they belong in the OQAA pigskin circuit; "We haven't won all our games but we have never been out of our class."

### Poor record

The Warriors have a record of one win and a tie and four defeats. The Ontario gridders have pulled two major upsets including a 19-19 deadlock with the Varsity Blues that may have cost the Toronto team the Yates Cup. The Warriors also upended the University of Western Ontario Mustangs last week in a convincing 30-6 fashion. Remembering the fact that the Redmen were humiliated 56-2 by Western and knocked up twice by the Blues 22-3 and 36-13 leaves one to doubt that the Red and White will take the contest lightly.

It boils down to a battle for fourth year running. If the Red-lead Waterloo by a slim one point margin in the league standings and a loss would dump them to the depths of last place for the fourth year running. If the Redmen emerge victorious however they have a guarantee for fourth and a possibility for third place laurels providing the 'Stangs lose.

The main asset the Warriors will threaten the Redmen with is their lightning speed. This vitesse focuses on quarterback Dave Groves whose scrambling style res-

sembles Alouettes' Carroll Williams and the Redmen's fate centers around stopping the wandering QB. Other backfielders bound to a life of harassing defenders include Halfbacks Rich Anderson, Gord McLellan, and fullback Ron Howse. McLellan, only a jack-rabbit at 5'5" and 160 pounds has already trespassed the enemy goal line five times this season. McLellan is most elusive on punt returns as he carries his small frame in a 100 yard dash in a respectable 9.8 seconds.

### Many fatmen

The offensive line is another problem Waterloo will present to McGill as the 228 pound average is the highest in the collegiate ranks. Headlining these monsters is Shaune Lawton who has occupied the tackle spot in a similar way that won him the most improved player last fall with his former teammates — the Redmen. Other notable beef calls itself Brent Gilbert (260) and former wrestler and now center Bob Padfield (245). An unnamed Redmen defender was not trembling when a practise observer unveiled the facts; "We saw the movies — sure they're big but they're just blobs.. we'll move them out of the way."

The Redmen are relatively healthy for the Waterloo contest as the only casualty from last week's Toronto is defensive tackle Dan Dulmage. Dulmage has a broken wrist but may play with a protective cast.

McGill should be up for the Molson Stadium encounter as more than a respectable finish is at stake. Many of the Redmen are battling for all-star honours and

must win some Waterloo votes if these aspirations are to become a reality. Dave Fleiszer will be carrying on a private duel of his own on Saturday against Toronto's Mike Raham who will be busy in Kingston against Queen's... Fleiszer is only nine yards behind Raham in the league's rushing department and will be doing his best to win the title from the Varsity half-back.

### Sentimental trivia

Several Redmen will be hanging up their cleats for the last time Saturday at about 4:30 and have a keen desire to go out as winners. Players the likes of George Wall, Peter Bender, and defensive standouts Dave McNinch and all-star Jeff Ashpitz will most likely wear Red and White jerseys for the final time and are bound to come up with big efforts.

Kingston will be the site on Saturday for the Yates Cup showdown. The combatants are Queen's and Toronto with the Gaels leading in the standings by one point. The Blues must win if they hope to capture the cup for the second consecutive time. The Queen's club whipped the Blues 35-0 in an earlier encounter and are favored to turn the trick again.

**FRIDAY'S DRIBBLE:** The Queen's students visited McGill two weeks ago not only to watch their gridders play but also to start one of the fiercest post-game fights this side of the New Paltz River. The Kingston fans walked away with the goal posts which to this date have not been replaced. Maybe the Redmen and the Warriors will have a track and field day and / or a picnic.

## Throw a rock for peace, baby

This year curling has attracted a number of battered football and rugby players who have found "the roaring game" to be a different kind of contact sport. Such retired stars as former head jockstaffer Dave Carin, scrappy footballer Gord Cleland, "cement hands" Paul St. Louis, and Peter Deslauriers of Bishop's fame are all busy psyching themselves up for the coming season. Sandy Fraser has even vowed to bring his following of cheerleaders out to the games.

Men's intramural curling gets under way at the Greystone Club, 5055 Paré St. (opposite Blue Bonnets Racetrack) Saturday at 9 am. The competition will take the form of a round robin tournament with teams from each faculty playing at least one game against opposing faculties. There is no charge for intramural curling. Registration may be completed at the Greystone Club on Saturday, and more information may be gleaned from Terry Norman, President of the McGill Curling Club, at 653-6477.

Optional mixed curling is held on Friday afternoons from 1 to

5 pm at the Caledonia Curling Club, 11 Hillside Ave., Westmount. The cost is \$1 per person. The women's intercollegiate team also practises at this time if you're interested. It is hoped that we may use the Town of Mount Royal Club free of charge on Saturday afternoons starting in a few weeks. There's even the outside chance that a curling rink might be built adjacent to the Winter Stadium in the near future.

The Curling Club is responsible for making entries to all major bonspiels and, with token support from the Athletic Department, recruits and sponsors teams. In other words, if you want to curl competitively for McGill you have to be a member of the Club.

Terry Norman's team will be defending its championship in the Greater Montreal Bonspiel and Steve Caron's rink will defend its trophy at the Carleton Invitational later in the year.

Aspiring curlers needn't haul their own brooms or rocks, but are required to wear clean toe rubbers if they don't own curling boots. Other clothing is optional.

## Hoopmen face weac in opener tonight

The Basketball season gets under way tonight, as the Redmen take on the West End Athletic Club in the Arthur Currie Gymnasium at 7:30. The game, and exhibition contest, is the first on a 26 game schedule.

This year, as in the past, the Redmen will be playing in two leagues. The City Intercollegiate Basketball league has been expanded to include Bishops and Laval, and the name has been changed to Coupe de Québec. This league also includes defending champion Loyola, Sir George, U de M, and Macdonald. In last year's competition, the Redmen finished with a 6-2 record, good for second place.

McGill will also be competing in the Eastern division of the OQAA. This league has also been expanded and now includes Carleton and Ottawa as well as Queens, Laval, and U de M. Last year's Red and White finished the regular season tied with Queens for first place, but then lost to the Gaels in a playoff. This year, the first two teams will win berths against the top two teams in the western division. The winner of this series will proceed to the national play-downs.

### Redmen playoff bound

Although they hope to win both league championships, the Redmen are naturally more concerned with the OQAA. As a result of last year's strong showing, and some impressive new additions, the Redmen must be co-favoured with Queens and Carleton to capture the two playoff berths.

Tonight's encounter with West End AC might provide some clue as to the Redmen's fortunes when the regular season begins. The opposition has plenty of height up front, and they are an experienced team who could give the Redmen trouble at this early point in the season. Charlie Smith a husky 6-5 center and Brian Gibbs a solid guard are the mainstays of the West End squad, and they were still going strong the last time they played here.

### Nasco, Nasco, Nasco

The Redmen attack, in fact the whole Redmen season will be built around the play of 6-8 Nasco Golomeev. When aroused, Golomeev is capable of controlling any game. He can score almost at will, and he intimidates people on defence. At the present time, Golomeev and guard Jack Wessel are the only two sure starters in tonight's game.

Pierre Brodeur has a slightly injured ankle, but he may well be in the starting line-up. Steve Fraid will probably start at forward, and the other slots will be filled by either Dave Leibson, Mike Aneckstein or Sam Wimisher.

Assistant Coach Frank Schieder will be at the helm tonight as he has been since the start of tryouts, because Head Coach Tom Mooney is still involved with the football team. Schieder is a capable coach, and fans can expect to see a sharp Redmen squad despite the fact that they have been practicing for only one week.



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Monday, Nov. 11

- Basketball and Floor Hockey, scorers and timers - 1 p.m., lecture room of the Currie Gym.

Tuesday, Nov. 12

- Ice Hockey referees - 4 p.m., Winter Stadium. Bring your skates.

Wednesday, Nov. 13

- Floor Hockey and Volleyball referees - 1 p.m., lecture room of the Currie Gym.

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